**World Vision Commercial**

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| **Transcript of Dialogue** |
| *0:00-1:06*  *Misapa:* “My name is Misapa, I am 9 years old, I like football.”  *Junior:* “Hello I’m Junior, I’m 10 years old, I like netball.”  *Jonas:* “Hi I’m Jonas and I’m 10 years old. I Like to play hide and seek.”  *Female narrator:* Children everywhere are just like us. (Music change) Yet for many their lives are very different.  *Misapa:* “My mother died, and my father lived… I miss my mum”  *Junior:* “I go far to get water… the water doesn’t taste nice”  *Jonas:* “I have one meal a day... there is never enough”  *Female narrator:* Please, sponsor a child like Misapa, Junior or Joseph. Call world vision on … Change the life of a child. |

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| **What is the meaning of the text?** |
| What is the text genre? (Description, Explanation, Persuasive, Recount etc.)  This text is dominantly a persuasive text; however it is the visual mode which communicates this strongly with an appeal to emotion and ethics displaying suffering children. |
| What is the purpose of this text? (Why was it made)  This text is to convince the viewer to donate to the World Vision fund in order to help disadvantaged children in developing nations. |
| Who designed the text?  World Vision, an international charity organisation. |
| Who is the intended viewer?  Families in developing countries, particularly children. |
| What indicates this?  The ‘just like us’ theme shows children are targeted (as well as parents of children). The fact that they are looking for monetary support indicates it is for people in a financial position where they are able to donate. |

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| **Different Modes of Communication**  How do different elements in each mode help create meaning? |
| **Mode: Linguistic** |
| Vocabulary (What type of words are used)  Language is kept to a minimum and provides simple but emotive information.  ‘Please sponsor a child’ is a simple but powerful use of an action verb. |
| Information Structures (How is information presented)  Using simple quotes of children and some narration. |
| Delivery: A mix of children’s voices and female narrator.  *Tone* (loud/quiet, harsh/gentle)  Initially children’s voices are strong and happy, but they become quieter and more somber/sad in the second half. This contrast effectively creates empathy and emotion within the viewer.  The narrator speaks quite strongly at a medium to high volume.  *Rhythm* (fast, slow, medium)  Children speak slowly with pauses.  *Accent* (on words, phrases)  Children to not use much accentuation, narrator accentuates key words like ‘please’. |
| **Mode: Visual** |
| Perspectives/Angles  Children are framed using mainly mid-shot and close-ups, particulary when depicting emotion in their faces.  Viewer is kept at eye level supporting the demand created by the designer. |
| Salience  It is the faces of the children which are given salience throughout the text. |
| Lighting and Colour  Sunlight is cast on the children’s faces, perhaps to give them a more innocent and warm portrayal. |
| Offer and Demand  There is strong use of demand throughout the piece indicating the desire of the designer to hold the viewer in a position where they have to see the truth conveyed through the emotive expression in the child’s face. It suits the demanding nature of the plead for help. |
| **Mode: Audio** |
| Music  Although it starts off with upbeat tribal drumbeats but there is a distinct shift to a more somber piano chord driven sound. |

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| **Multimodal Dimension**  How do the different modes work together to create meaning? |
| **Modal Coherence**  Do the meanings from each mode match throughout the video?  The most obvious match is that of the upbeat audio accompanying the positive linguistic content followed by a simultaneous shift to talk of suffering and somber piano driven music.  There is an increase in the use of demand as the text progresses matching the plea for help that emerges. |
| **Modal Salience**  Does meaning move between modes?  All though all three modes work together for the most part, there are times when the the demanding nature of the visual mode gains salience over other modes, particularly when the children display tears. |
| **Modal Density**  Are there times when all meaning is communicated through one mode?  Not really. |

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| * Do you think the designer of the text has used the different modes well to create meaning and communicate their message? * If not how could they improve it? |